

THE DEPARTMENT OF MUSIC, THEATRE AND DANCE PRESENTS



Ghost Notes

FEATURING JEFFREY TODD, BARITONE; DANIELLE CUMMING, GUITAR;
ERIC SHUSTER, PERCUSSION; AND MEMBERS OF THE SALISBURY
UNIVERSITY PERCUSSION ENSEMBLE

WORKS BY GEORGE CRUMB, CAROLYN CHEN AND WALLY GUNN
CURATED BY ERIC SHUSTER

Friday, October 28, 2022
Fulton Hall, Black Box Theatre
7:30 p.m.

Salisbury
UNIVERSITY

Make Tomorrow Yours

PROGRAM

GHOST NOTES

Adagio (2009) Carolyn Chen (b. 1983)

SU Percussion Ensemble

Book of Hours (2022) Wally Gunn (b. 1971)

Eric Shuster, percussion

The Ghosts of Alhambra (2008) George Crumb (1929 - 2022)

1. Alba (Dawn)
2. Las Seis Cuerdas (The Six Strings)
3. Danza (Dance)
4. Paisaje (Landscape)
5. Ay!
6. Malagueña
7. Memento

Jeffrey Todd, baritone; Danielle Cumming, guitar; Eric Shuster, percussion

In loving memory

Niamh Shortt (January 26, 1984 - August 8, 2022)



PROGRAM NOTES

Carolyn Chen is a Los Angeles-based composer whose work reconfigures the everyday to retune habits of our ears through sound, text, light and movement. Her work ***Adagio*** directs the gradual shifting of facial expressions while listening to the second (slow) movement of Anton Bruckner's Symphony No. 7. Chen earned a Ph.D. in music from University of California - San Diego, an M.A. in modern thought and literature, and a B.A. in music from Stanford University, with an honors thesis on free improvisation and radical politics. The Salisbury University Percussion Ensemble previously performed her 'incidental play to a music' *Hamlet* and in 2018 commissioned her to write *Good Work*. - CC / ES

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In the last two years, many people found themselves spending extended periods of time at home, working or not working, perhaps alone, and trying to find ways of marking time as one day blurred into the next. These times of isolation can be difficult, and I began to wonder how others throughout history have handled solitude and silence. In the monastic traditions of Western Europe, monks utilized the *Book of Hours*, which would guide them through each day with prayers drawn from the Psalms of the Old Testament. I wondered if I could create a piece of music that somehow emulated that marking of time. I scoured the Psalms, collecting phrases that showed lyricism or vivid imagery, then used a cut-up technique to reassemble the words and create a secular poem of my own. The structure fell into eight stanzas that served as analogs to the eight canonical hours of Lauds, Prime, Terce, Sext, Nones, Vespers, Compline, and Matins, from the moment of waking before dawn to the last minutes of the day before sleep. The poem is a meditation on the passing of time and alludes to the inner trials and triumphs that we regularly experience on a quotidian scale. **[Book of Hours]** was commissioned by my dear friend Eric Shuster, and the piece was written specifically for him; I wanted to make use of his remarkable talents for rendering text sonorously as a speaker ... and for bringing music to life with sensitivity as a percussionist. – WG

watchmen waketh but in vain
for the terror by night
dragons and all deeps
all creeping things
yea at midnight I will rise
neither slumber nor sleep
set a watch, be wise
to sit up late

from the rising of the sun
all the days of thy life
whiter than the snow
thy treasure hid
whatsoever pass through
all the ends of the earth
in the south the streams
it shall be well

in the uttermost parts
of the seas, of the earth
compass thee around
mountains about
to the excellent whom
yea above fine gold
behold wondrous things

and wondrous works
and the creatures of the field
every thing that hath breath
cover thee with feathers
flee as a bird
lo, we found it in the wood
not a word in my tongue
of a language strange
a two-edged sword

dash thy foot against a stone
they labor in vain
weary with my groans
my bones are vexed
whatsoever will he do
a tempest shall rain
vapors ascend
footsteps slip

the beginning of wisdom
all the fire and brimstone
days are as a shadow
petitions made
I will set him in his safety
sweeter even than honey

it shall be a kindness
we are escaped
here I dwell I desire it
in the secret places
in the lurking places
our low estate
eyes from tears be delivered
fear make my flesh trembleth
go down into silence
for they speak not

let the firmament be
hast delivered my soul
all ye stars of light
that are at ease
giveth his beloved sleep
were the heavens made thine
make my bed to swim
like them that dream

Text by Wally Gunn

PROGRAM

Pulitzer prize winner and recently departed composer **George Crumb** (1929-2022) is one of the most frequently performed composers in today's musical world. Crumb's music often juxtaposes contrasting musical styles, ranging from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. In ***The Ghosts of Alhambra*** (*Spanish Songbook I*), Crumb once again returns to the rich imagery of Federico García Lorca, who had previously served as the source for some of his most famous works, including *Ancient Voices of Children*. *Ghosts of Alhambra* was composed for the Crazy Jane Trio: Patrick Mason, baritone; David Starobin, guitar; and Daniel Druckman, percussion. GC / ES

Poetry by Federico García Lorca, from *Poema del Cante Jondo* ("Poem of the Deep Song")

English translations:

Dawn and Ay! by Robert Nasatir

The Six Strings, Landscape, Malagueña and Memento by Cola Franzen

Dance by Christopher Maurer

1. Alba

¡Campanas de Córdoba
en la madrugada!
¡Campanas de amanecer
en Granada!
Os sienten todas las muchachas.
Las niñas de España,
de pie menudo
y temblorosas faldas,
que han llenado de luces
las encrucijadas.
¡Oh campanas de Córdoba
en la madrugada!
¡Y oh campanas de amanecer
en Granada!

2. Las Seis Cuerdas

La guitarra
hace llorar a los sueños.
El sollozo de las almas
perdidas
se escapa por su boca
redonda.
Y como la tarántula,
teje una gran estrella
para cazar suspiros,
que flotan en su negro
aljibe de madera.

1. Dawn

Bells of Córdoba
in the early hours!
Bells of dawn
in Granada!
They hear you, all the girls.
Young girls of Spain
with tiny feet
and trembling skirts
who've filled the crossroads
with lights.
Oh, bells of Córdoba
in the early hours!
And oh, bells of dawn
in Granada!

2. The Six Strings

The guitar
makes dreams weep.
The sobs of lost
souls
escape through its round
mouth.
And like the tarantula
it weaves a large star
to trap the sighs
floating in its black
wooden cistern.

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3. Danza

En la noche del huerto,
seis gitanas
vestidas de blanco
bailan.

En la noche del huerto,
coronadas
con rosas de papel
y biznagas.

En la noche del huerto,
sus dientes de nácar
escriben la sombra
Quemada.

Y en la noche del huerto
sus sombras se alargan
y llegan hasta el cielo
moradas.

4. Paisaje

El campo
de olivos
se abre y se cierra
como un abanico.
Sobre el olivar
hay un cielo hundido
y una lluvia oscura
de luceros fríos.
Tiembla junco y penumbra
a la orilla del río.
Se riza el aire gris.
Los olivos
están cargados
de gritos.
Una bandada
de pájaros cautivos,
que mueven sus larguísimas
colas en lo sombrío.

5. ¡Ay!

El grito deja en el viento
una sombra de ciprés.

(Dejadme en este
campo llorando.)

3. Dance

In the night of the garden,
six gypsy women
dance
in white.

In the night of the garden,
crowned
with paper roses
and jasmine.

In the night of the garden,
their teeth-mother-of-pearl-
inscribe the burnt
darkness.

And in the night of the garden,
their shadows grow long
and purple
as they reach the sky.

4. Landscape

The field
of olive trees
opens and closes
like a fan.
Above the olive grove
a foundering sky
and a dark rain
of cold stars.
Bullrush and penumbra tremble
at the river's edge.
The gray air ripples.
The olive trees
are laden
with cries.
A flock
of captive birds
moving their long long
tails in the gloom.

5. Ay!

The shout leaves a cypress shadow
on the wind.

(Leave me in this field
crying.)

continued

PROGRAM

Todo se ha roto en el mundo.
No queda más que el silencio.

(Dejadme en este campo
llorando.)

El horizonte sin luz
está mordido de hogueras.

(Ya os he dicho que me dejéis
en este campo
llorando.)

6. Malagueña

La muerte
entra y sale
de la taberna.

Pasan caballos negros
y gente siniestra
por los hondos caminos
de la guitarra.

Y hay un olor a sal
y a sangre de hembra
en los nardos febriles
de la marina.

La muerte
entra y sale,
y sale y entra
la muerte
de la taberna.

7. Memento

Cuando yo me muera,
enterradme con mi guitarra
bajo la arena.

Cuando yo me muera,
entre los naranjos
y la hierbabuena.

Cuando yo me muera,
enterradme, si queréis,
en una veleta.
¡Cuando yo me muera!

Everything has broken in the world.
Nothing but silence remains.

(Leave me in this field
crying.)

The lightless horizon
is bitten by bonfires.

(I have already told you to leave me
in this field
crying.)

6. Malagueña

Death
goes in and out
of the tavern.

Black horses
and sinister people
pass along the sunken roads
of the guitar.

There's an odor of salt
and female blood
in the feverish spikenard
along the shore.

Death
goes in and out,
out and in
of the tavern goes
death.

7. Memento

Whenever I die,
bury me with my guitar
beneath the sand.

Whenever I die,
among orange trees
and mint.

Whenever I die,
bury me if you wish
in a weathervane.
Whenever I die!

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PERFORMERS



Jeffrey Todd (SU '19), baritone, is a native of Salisbury, MD, and a recent graduate of the University of Kentucky with an M.M. in vocal performance. His performances have been described as rich and arresting, earning him top awards at the NATS National Auditions in 2016, 2017 and 2019. Todd has portrayed roles such as Pilate in *Jesus Christ Superstar*, Javert in concert performances of *Les Misérables*, Bob in Menotti's *The Old Maid and the Thief*, Reverend Hale in *The Crucible*, and most recently, Marcello in *La Bohème*. In addition to performance, Todd was guest voice faculty at the Kentucky Governor's School of the Arts in 2022 and is a teaching assistant at the University of Kentucky, where he currently pursues a D.M.A. in vocal performance as well as an M.M. in electroacoustic composition.



Classical guitarist **Danielle Cumming** is a celebrated performer and teacher. She is head of the Guitar Studies Program at Salisbury University and is artistic director of Marlow Guitar International, a concert and education outreach series in Washington, DC. Originally from Canada, Cumming holds a master's degree from the University of Toronto and a doctorate from McGill University, both in guitar performance. Cumming performs most frequently with tenor and SU colleague John Wesley Wright in the duo North Meets South, with repertoire from Spain to spirituals. She recently has completed a sabbatical during which she explored spirituals and the Underground Railroad, from Maryland to Ontario, and wrote musical arrangements of spirituals for voice and guitar. Cumming is endorsed by D'Addario guitar strings.



Eric Shuster is a musician and educator based on the Eastern Shore of Maryland. A percussionist by training, he regularly collaborates with composers and artists to create new work, sometimes projects that exist between music, theatre, dance and visual art. He has performed with several ensembles, including Tambor Fantasma and Steady State, and he has participated in the Transplanted Roots Symposium (San Diego), Colón Contemporáneo series (Buenos Aires) and Bang on a Can Summer Festival (North Adams, MA). Shuster is currently a lecturer of music at Salisbury University, where he has served since 2011. He is head of the Percussion Studies Program and teaches additional courses in music history, music theory and music technology. Shuster is also artistic director of the annual Salisbury Percussion Festival and co-director of Friday Drums, an annual cooperative with the University of Maryland, Baltimore County (UMBC) Percussion Ensemble. He holds degrees from Louisiana State University (M.M.) and Kutztown University (B.A.).

The **Salisbury University Percussion Ensemble**, directed by Eric Shuster, presents new, classic and underperformed works for percussion in the spirit of the genre's experimental roots in 1930s and 1940s America. The ensemble, made up of music majors and non-majors, has a tradition of collaborating with faculty, students and guest artists in the creation of new pieces and has been featured at the Percussive Arts Society MD/DE Day of Percussion. In addition to their semi-annual "Evening of Percussion" programs, the ensemble co-presents an annual Friday Drums concert with the UMBC Percussion Ensemble and appears regularly for New Music Salisbury events. The ensemble was formed in 2012 to celebrate the 100th birthday of avant-garde composer and early percussion innovator John Cage. The current members of the ensemble are David Bohennick, Eric Gehl, Lilandra Hayes, Camille Jones, Chris Lankford and Ryan Minton.

ACKNOWLEDGEMENTS

Dr. Carolyn Ringer Lepre, *President, Salisbury University*
Dr. Karen Olmstead, *Provost and Senior Vice President of Academic Affairs*
Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*
John Raley, *Co-Chair, Department of Music, Theatre and Dance*
Colleen Clark, *Co-Chair, Department of Music, Theatre and Dance*
Suzanna Mallow, *Production Director, Department of Music, Theatre & Dance*
Brooke Church, *Department of Music, Theatre and Dance*
Shawn Stone, *Department of Music, Theatre and Dance*
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This event is made possible, in part, through the generous endowment of the late Charles R. & Martha N. Fulton.

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